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**BULLETIN
OF THE
CENTER FOR
CHILDREN'S
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED WITH ANNOTATIONS

- * Asterisks denote books of special distinction.
- R Recommended.
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended.
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 32

MAY, 1979

Number 9

New Titles for Children and Young People

Adkins, Jan. *Symbols: a Silent Language*; written and illus. by Jan Adkins. Walker, 1978. 78-2977. 31p. \$7.95.

Ad 4-6 Like Rolf Myller's *Symbols* (reviewed in the December, 1978 issue) this is printed in red, black, and white; it is, however, not quite as broad in coverage, and the pages are neither as spacious nor as well designed; more than one kind of symbol is often covered on a page (picture and abstraction, or personal insignia and cattle brands) and the concept is stretched here and there: a page of hats, for example, with a text that begins "Hats become symbols . . ."

Adler, Carole S. *The Magic of the Glits*; illus. by Ati Forberg. Macmillan, 1979. 78-12149. 112p. \$7.95.

R 5-7 Jeremy, twelve, is furious when his mother suggests that he take seven-year-old Lynette under his wing for the summer; Mother is a preoccupied artist, and Jeremy is tied down by a cast on his leg. He feels sorry for Lynette, dumped by her stepfather after her mother's death, but at first finds her a nuisance. Gradually, however, her plight, her affection for him, and her small-girl charm stir Jeremy to concern for her future. He tries to teach her so much that her stepfather will be impressed, at the end of the summer, and want to keep her—but he hasn't realized that Lynette's taken matters into her own hands. The solution is believable, if a bit pat; the writing style is competent if not outstanding; the strength of the story lies in the natural way in which a child's protective instinct and sympathy grow. The print is woefully small, alas. Oh, the title: "glits" are small entities that Jeremy invents for Lynette's amusement, things that bring "fizzy joy," as their friendship does. The illustrations are dramatic paintings, black and white and handsomely composed.

Aguiar, Walter R. *Maya Land in Color*; written and illus. with photographs by Walter R. Aguiar. Hastings House, 1978. 78-2537. 94p. \$5.95.

R 7- One of a series of photographic presentations of cities or areas in the Americas, this has paired pages with an excellent color photograph facing each page of text, the latter in unfortunately small print. Each section of text gives some information about the structure or structural detail pictured, and some more general and pertinent information about the culture. Background information about the Mayas is provided in a fairly lengthy introductory section written, as are the other sections of the book, in a rather heavy style. The text is informative, however, and authoritative, and the format handsome.

Ames, Mildred. *What Are Friends For?* Scribner, 1978. 78-13747. 145p. \$7.95.

Amy and her mother, recently divorced, had just moved into a new apartment building, and it was in the building elevator that Amy first met Michelle. "It takes one

Ad 4-6 to know one," said Michelle, meaning that one child of divorce could recognize another. Amy isn't quite comfortable with Michelle, who is spiteful and domineering, who sneers at Amy's doll collection but is jealous and vengeful when Amy finds other girls who share her interests, and who seems unnaturally vindictive toward her father and his friend Diana. After Michelle proves to be a kleptomaniac, Amy realizes that she has let her friend manipulate and monopolize her, and that's not what friends are for. The theme of jealous friendship has been explored in many books, and the treatment here is not outstanding or unusual, but it is convincing; the writing is competent and the characterization believable, although Amy seems a bit slow to become aware of the fact that Michelle is really a disturbed child. What gives the book strength is its serious consideration of the ethical problem of loyalty, of how far Amy must go to fill Michelle's obvious need of her.

Asch, Frank. *Turtle Tale*; written and illus. by Frank Asch. Dial, 1978. 78-51328. 28p. Trade ed. \$6.50; Library ed. \$6.29 net.

R 3-5 yrs. Framed pictures have the simple but awkward look of a child's painting; the colors are solid and strong. The story is slight but catchy: a turtle pulls its head into its shell after it's been hit by a falling apple, then finds it's inconvenient to be unable to see; preyed upon by a fox, the turtle—who has poked its head out in order to see—pulls its head back in, and decides that some ways are right at one time and some ways at another. Very simple, and very nicely gauged for the conceptual ability of the pre-school audience.

Baker, Jeannie. *Grandmother*; written and illus. by Jeannie Baker. Deutsch/Dutton, 1979. 78-74453. 30p. \$6.95.

Ad 3-5 yrs. Mixed media collage is used to picture the cozy, cluttered interior and the lush, overgrown garden of Grandmother's home; the story is told by the small girl who comes to visit. There is no story line, the text simply cataloging the things that the girl and her grandmother do during the visit. The book does give a sense of the pleasure that the child and her grandmother find in being together, but it's a rather placid story.

Battles, Edith. *What Does the Rooster Say. Yoshio?* illus. by Toni Hormann. Whitman, 1978. 78-12824. 28p. Trade ed. \$5.50; Library ed. \$4.13 net.

R 3-5 yrs. A nice little story that may help small children understand the difficulty in communicating with someone who does not speak the same language, as well as the pleasure of overcoming that barrier. Visiting a play farm, Yoshio meets Lynn. She can't understand him, nor can he understand her—but as they go about seeing the animals, each imitates the sounds of animals as they are conventionally reproduced in their own languages; for example they see a dog (He says "Wan, wan," and she says "Bowwow,") and and a duck ("Quack quack" and "Ga. ga") and so on, until they see a cow and they both say "Moo moo." Happy, they run back to their mothers, mooing in unison. Nice touches: Yoshio's words are shown in Japanese and in transliteration, and each child enjoys repeating the sounds the other makes.

Berson, Harold. *Joseph and the Snake*; written and illus. by Harold Berson. Macmillan, 1978. 78-12317. 27p. \$6.95.

Ad K-2 Running away from the prince, his ill-tempered employer, Joseph helps a snake that is trapped by a stone (no explanation given for how the snake got under the stone) and is informed that the hungry snake will eat him. He pleads that this would be unjust, and the snake agrees to ask the opinion of three passersby. Neither a surly

dog nor an unhappy horse gives a verdict; the third traveller, a fox, suggests that they duplicate the original situation. Once the snake is under the stone, Joseph is safe; when the prince comes along, the boy convinces his employer that there's a treasure under the stone. The prince pries it up and is eaten by the snake, Joseph moves into the prince's house, and he and the fox dine happily every after. The graceful, comic drawings are distinguished for the elegance of their line and the Alsatian architecture of their backgrounds, but the story is weakened by occasional contrivance, although it has adequate pace and structure.

Bibby, Violet. *Tinner's Quest*. Faber, 1978. 154p. \$6.95.

Ad First published in England, a story set in the mid-19th century moves from
7-9 Cornwall to Australia, where Jory and his mother come searching for Jory's father, exiled for many years for a crime he did not commit. The mystery of that crime adds suspense to a tale that gives a great deal of information about the tin miners of the period, and it does so without intruding on the narrative; the story is a bit heavy with dialect and, although it has a strong story line, is uneven in pace.

Blegvad, Lenore, comp. *This Little Pig-a-Wig; and Other Rhymes About Pigs*; illus. by Erik Blegvad. Atheneum, 1978. 78-7015. 26p. \$7.95.

Ad Delicately detailed small-scaled drawings, with the double-page spreads alternately
2-5 in black and white and in soft colors, illustrate a collection of English and American
yrs. nursery rhymes that are about pigs or that mention pigs. Some have the lilt and bounce that have made them long-time favorites, others are a bit wooden, and the whole seems a nonessential but pleasant addition to the literature.

Breiter, Herta S. *Time and Clocks*. Raintree, 1978. 77-19007. 47p. illus. \$5.49.

M Simply written, but giving superficial coverage to a number of topics, this discusses
2-4 the calendar year, night and day, time zones, carbon-14 dating, fossils, and—primarily—various kinds of watches and clocks. It also touches, in a manner that confuses time and location, on relativity, and it includes a page on the metric system and a metric conversion table, perhaps confusing readers by including other kinds of measurement with time measurement. Some of the illustrations are not clear, although they are adequately drawn. Minimally useful, since most of the facts are accurate but are available elsewhere in expanded coverage. An index, a pronunciation guide, and a glossary are appended, as is a five-title bibliography.

Busch, Phyllis S. *Cactus in the Desert*; illus. by Harriett Barton. T. Y. Crowell, 1979. 78-4771. 34p. (Let's Read-and-Find-Out Books). Trade ed. \$6.95; Library ed. \$6.89 net.

R Clear, concise, and simply written, a biologist's introduction is nicely geared for
1-2 the beginning independent reader. The text explains how cactus plants survive without much rainfall, and describes the ways in which people and animals used the stored juice of cactus or the plant itself for drink or food. In closing, Busch suggests varieties of cactus available as house plants. Like most of the other books in this series, the text is direct, sequential, informative, and accurate.

Campbell, Hope. *A Peak Beneath the Moon*. Four Winds, 1979. 78-20427. 133p. \$6.95.

Ad Eleven-year-old Maggie loves the old, incomplete tower that stands, mysteriously,
4-6 in the center of the vacant lot next door; her friends share her concern that the tower will be destroyed when the land is sold because taxes have not been paid. With the help of a newspaper reporter, Maggie learns the whereabouts of the owner, writes to

him, and is granted an interview. When the very old man who ordered the tower built realizes that Maggie loves it, that she understands it is meant to be a puzzle and a catalyst for self-examination, and that it speaks of love, he pays the taxes; it is his gift to the children. The writing style is adequate, occasionally verging on lyric, but the story is slow-paced and seems overextended. Save for Maggie's defensive ardor, there is little characterization; save for a small sub-plot about Maggie's mother's health, there is little to balance the story of the tower.

Chew, Ruth. *The Magic Cave*; written and illus. by Ruth Chew. Hastings House, 1978. 78-12972. 128p. \$5.95.

Ad 3-4 Alice and her brother Tom find magic when they crawl into a large, unused pipe in Prospect Park, for they rescue an old man who claims he's been enchanted for more than a thousand years. His name is Merlin, and the children bring him food and clothing; they help him regain the magical powers he had forgotten during his entranced millenium. Through Merlin's magic the children have a series of minor adventures: they are captured by pirates, their wading pool turns into an ocean, and the pipe leads, in turn, to a series of Brooklyn institutions like the library and the museum. Nobody ever learns about Merlin, and he finds a way to get back to his own time. The story has plenty of action, it's simply written, and there's some humor in the contrast between Merlin's past experience and his encounter with contemporary objects like plastic bags, but the plot has a contrived air, partially because the adventures and Merlin are separated from other aspects of the children's lives.

Cohen, Daniel. *Mysteries of the World*. Doubleday, 1978. 77-82935. 127p. illus. \$7.95.

M 7-9 Cohen describes, in an informal style that verges occasionally on journalese, ten mysteries that have provoked scientific or pseudo-scientific controversy. Some—like the Siberian explosion of 1908—are actual events about which there are conflicting opinions; some are events testified to but not documented, such as encounters with a doppelganger. A random collection of oddities, the book contains too much material that is vague and occult (a section on levitation, another on human spontaneous combustion) to be taken seriously, and the combination of this fact, the breezy and personal interjections, and the lack of serious or cohesive examination indicate that the text may appeal only to the idly curious who are addicted to the "Believe It Or Not" approach of Ripley. A divided bibliography and an index are appended.

Dorman, Michael. *Dirty Politics: From 1776 to Watergate*. Delacorte, 1978. 77-86319. 301p. \$8.95.

Ad 7- Dorman has no need to dramatize the incidents in our political history on which he reports; he lets them speak for themselves and therefore does not vitiate the impact of the record of venality and chicanery. The first chapter deals with an election in Texas in 1948, a depressingly vivid example of ballot fraud and election rigging; other examples follow, and then a section on smear campaigns (including one mounted against George Washington) and spying. The weakness of the book is the arrangement of the material, especially since the subtitle might lead readers to expect better coverage of the past and a chronological arrangement. The greater portion of the book is devoted to the Nixon regime and Watergate, and these topics are given fuller coverage in many recent books that would be comprehensible to adolescent readers. However, Dorman, an experienced journalist, writes serious, straightforward prose, and the book does show that political corruption is, alas, not a novel phenomenon. A final chapter on "Post-Watergate Morality" describes some of the moves for reform; a bibliography and an extensive index are included.

Dumas, Alexandre, ad. *The Nutcracker*; ad. from E. T. A. Hoffmann; tr. by Douglas Munro; illus. by Phillida Gili. Oxford, 1978. 74p. \$10.95.

R
5-6 Based on Hoffmann's *The Nutcracker and the Mouse King*, this is the adaptation used by Tchaikovsky for the ballet version, although it is not identical; one episode (the story of Princess Pirlipatine) is omitted, Marie becomes Clara in the ballet, and there are other minor changes. The translation of the Dumas version is excellent; the narrative flows smoothly, and the humor is preserved. The sophistication of the writing style and the vocabulary demand readers older than those who are the usual audience for spun-sugar magic, but the book should be of interest to children familiar with the ballet or to those readers who can appreciate the style of Dumas *père*.

Forman, James D. *A Fine, Soft Day*. Farrar, 1978. 78-11127. 245p. \$8.95.

Ad
8-10 The story of the Catholic-Protestant conflict in Belfast is told from the viewpoint of Brian O'Brien, whose pacific inclinations and rational attitudes make him a non-participant like his older sister. His two brothers are fanatic fighters, and one of them dies in the cause; his father has avoided it all by going off to sea. The conflicting loyalties, the division within families, the group madnnesses are all made vivid in a trenchant story that is, alas, weakened by its slow pace despite a strong narrative style.

French, Fiona. *Hunt the Thimble*; written and illus. by Fiona French. Oxford, 1978. 30p. \$8.95.

M
K-2 The story of a child in Amsterdam is illustrated by busy, rather stiff paintings that fill the oversize pages, with stiff figures in medieval dress and with interesting details of period and locale in both interior and exterior scenes. The story is very weak: Edo hides the thimble, his older siblings can't find it and complain to various adults in the household; Edo runs off into the street, tumbles into a vegetable stall and disrupts it. His sister, who had run after him, sees the thimble. Edo helps pick up the vegetables (and bread, fish, and other things that have spilled from the "vegetable stall") and the children walk home with the maid, who's also chased Edo. Stilted writing, and a plot that seems concocted to afford opportunity for the illustrations.

Gilbreath, Alice Thompson. *Antlers to Radar: How Animals Defend Themselves*; illus. with photographs. McKay, 1978. 78-54043. 55p. \$6.95.

Ad
4-6 Since the text covers, in short chapters, eighteen topics, it does not pretend to serve as a comprehensive survey of the defense mechanisms used by animals, but it does serve as an adequate introduction to the subject. Chapters average three or four pages, contain a photograph or two, and describe such behavior as bluff, inflation, or mimicry (although no clear distinction between camouflage and mimicry is made); such natural protection as antlers, a shell, or spines; or such traits as speed or odor. Since there is no index, there is no access to the many kinds of animals mentioned.

Goldman, Susan. *Cousins Are Special*; written and illus. by Susan Goldman. Whitman, 1978. 78-11924. 30p. Trade ed. \$5.50; Library ed. \$4.13 net.

Ad
K-2 Sarah and her mother go to visit Carol Sue and her mother, and the girls hit it off instantly. Sarah, who tells the story, knows that they are cousins, but not until she discovers, while looking at a photograph album, that they share a grandmother and that their mothers are sisters, does she realize just what a "cousin" is. Most of the text describes the fun the girls have together, the kinship angle being underplayed.

There's a note of humor in the maternal reaction to play that at times becomes obstreperous, but the writing is otherwise rather static.

Goldston, Robert C. *The Road Between the Wars: 1918-1941*. Dial, 1978. 78-51330. 263p. \$8.95.

R 8- Goldston begins his survey with a dramatic account of the signing of the armistice in 1918, but the careful and detailed analysis of the results of the Allies' demands, the leaders of the interim years, the pressures and conflicts of international power politics, are less dramatic. Although dramatic events take place, Goldston writes of them with informed objectivity; he takes a broad view of the intricate components that led to a second war, including both such major, global factors as the rise of totalitarian governments and such minor, national ones as the Palmer witch-hunting or the Harding oil scandals in the United States. Written with quiet authoritativeness in a smoothly sequential style, the book has an extensive bibliography and an index.

Goodall, John S., illus. *The Story of an English Village*. Atheneum, 1979. 78-56242. 31p. \$7.95.

Ad 4-6 Larger than earlier Goodall books, but using the same format, with half-pages between facing full pages, this has no words; the pictures are in soft watercolor with fine architectural and costume details. The first pictures show a medieval castle on a hill and thatched laborers' cottages at the foot the hill. Captions indicate the century as the pictures show exterior and interior scenes, culminating in a view of the same hill, now covered with buildings; at the top are the ruins of the castle, and at the foot a busy, traffic-filled street. The details are interesting, and the book gives a good picture of the growth and change in an English village, but the appeal may be limited, for some readers, by a static quality and by unfamiliarity of some of the details.

Grimm, Jakob Ludwig Karl. *Cinderella*; tr. from the Danish by Anne Rogers; illus. by Svend Otto S. Larousse, 1978. 78-50997. 24p. \$6.95.

R 3-5 A Danish version of the familiar story has a smooth, colloquial translation; in this version, more like the Grimm than the Perrault variant, a white bird comes to grant Cinderella's wishes, perching each day in the tree that has grown from the twig left by her dying mother. The birds help her achieve the impossible tasks set by her step-mother, and give her the beautiful clothing she wears to the ball; they also warn the prince that he does not yet have his true bride when he rides off with each stepsister (foot cut to fit the slipper) in turn. And the story ends in Grimm style, with the birds pecking out the eyes of the stepsisters. Despite the violence of the ending, this version should appeal because of the grace and the handsome composition of the illustrations.

Grohskopf, Bernice. *Blood & Roses*. Atheneum, 1979. 78-14583. 256p. \$8.95.

Ad 6-9 When Rob's widowed mother, a professional musician, has a short-term engagement in London over the Christmas holidays, he balks at going with her. For one thing, Max, his once-favorite teacher, is there on leave; Max had fallen out of favor when he began courting Rob's mother. Plot number two: both at home and in London, Rob is frequently visited by the ghost of William Caxton, who wants Rob's help in retrieving the Malory manuscript he had used when he printed *Le Morte Darthur*. Sub-plot: Rob is pursued by a girl he has met on the London-bound flight. The last seems superimposed on the story to no purpose; the first two plots are adequately handled but don't mesh; Caxton is used as a vehicle to give information about himself and about London, both in the present and in the timeshift when Rob, invisible, visits 15th century London. All ends are too neatly tied when Rob anonymously delivers

the manuscript to the Morgan Library, as Caxton had requested, and when he rather abruptly accepts the impending marriage of his mother and Max, which he'd felt bitterly hostile about, because all the kids at school tell him what a lucky guy he is to get Max for a father.

Grosvenor, Donna K. *Zoo Babies*; written and illus. with photographs by Donna K. Grosvenor. National Geographic, 1978. 77-95413. 31p. Trade ed. \$7.95 a set; Library ed. \$9.95 a set. Vol. 1 of 4 volumes.

R While this may be primarily appealing because of the fine color photographs of
K-3 baby animals, it also provides a good deal of information in the text, simply written and printed in large, clear type. The format provides variety of layout, with a paragraph of two or three short sentences for each picture, and the text gives many facts about the work of the zoo staff as well as about the animals. This is one of four books, sold as a set; the other three are *Animals in Danger*, *Animals that Live in the Sea*, and *Explore a Spooky Swamp*, which have a similar format, although the first adds cartoon-style drawings.

Hann, Jacquie. *Crybaby*; written and illus. by Jacquie Hann. Four Winds, 1979. 78-22035. 30p. \$4.95.

NR The child who tells the story for this picture book is shown in the illustrations as a
4-6 shock-haired, round-faced tyke who weeps and weeps. Big brother teases, but par-
yrs. ents make one propitiatory gesture after another—like a triple decker ice cream fling, or a favorite story. Not until mother says the crying makes her sad, and father says it makes him feel bad does the child say, "That makes me feel a little better." Last scene: Child is bed, smiling, while father reads the story and mother stands solicitously by. And the cause of all this grief? Mother has said, "Go to bed." While this may serve, as the publishers suggest, as a springboard for a discussion of emotions, it's a slight story and seems a slight cause for torrential tears.

Hardy, Thomas. *Our Exploits at West Poley*; illus. by John Lawrence. Oxford, 1978. 78-40518. 80p. \$7.95.

SPR Written in 1883 for the American magazine *The Youth's Companion*, this is both
9- ponderous and dramatic, typical of both Hardy's pace and of his percipience. Two English lads discover, while investigating a cave, that they can divert a stream so that either West Poley or East Poley has a water supply; both communities become desperate as they are alternately the beneficiaries of a flowing river or victims of a dry watercourse. The boys confess, the villages compete, and finally the older of the boys takes matters into his own hands and blasts the rocks in the cave so that nobody can ever again reach the source of the water. Such writing as "... said he, in that poetico-philosophic strain which, under more favouring circumstances, might have led him on to the intellectual eminence of a Coleridge or an Emerson," seems heavy going for today's readers, accustomed to a simpler prose style, and it is probable that the book is most suitable for adolescent readers who savor style and nuance and for adults who are interested in English literature, particularly in Hardy or his period.

Hoberman, Mary Ann. *A House is a House for Me*; illus. by Betty Fraser. Viking, 1978. 77-15518. 44p. \$5.95.

R In an oversize book with page-filling, bright illustrations, Hoberman explores in
K-2 jaunty rhyme the concept of various kinds of homes as well as (taking a broader use of the word "house") the concept that objects are houses. A mirror is a house for reflections, a book is a house for a story, a throat is a house for a hum, et cetera.

Sample: "Cartons are houses for crackers / Castles are houses for kings / The more that I think about houses / The more things are houses for things." This may well stimulate children's environmental concepts and their imaginations, but primarily it's intended for fun, and fun it is.

Hoff, Sydney. *Boss Tweed and the Man Who Drew Him*; written and illus. by Syd Hoff. Coward, 1978. 78-5622. 48p. \$5.49.

Ad
2-3 Several cartoons by Thomas Nast are included in a simplified story about his role in ousting Tweed from his powerful position in New York City "long ago." (The preface notes that the time was post-Civil War.) The vocabulary is simple, but the facts about political life and corruption may not be as easily comprehensible, and Hoff's presentation (Tweed leaving City Hall with a bag of money, Nast playing games with children) is superficial.

Jensen, Virginia Allen. *What's That?* by Virginia Allen Jensen and Dorcas Woodbury Haller. Collins/World, 1979. 78-8613. 24p. illus. \$9.95.

SpR
2-5
yrs. A book designed for the sight-impaired or blind child who has not learned to read Braille, this tells a read-aloud story about Little Shaggy, Little Rough, their parents, and others; the characters live in circles or squares and travel by straight or crooked paths, their encounters ending with all of the little ones trooping to Little Shaggy's home, where Big Shaggy gives them something delicious to eat. The characters, their homes, and the paths are all in raised print with various textures used to differentiate them—thus a child can follow the story with the use of fingers. It's not a great story, but it enables the handicapped child to participate, it prepares him or her for learning Braille, and it introduces such concepts as rough/smooth, straight/crooked, and square/triangle.

Jones, David. *Your Book of Anglo-Saxon England*. Faber, 1978. 79p. illus. \$5.95.

Ad
6-8 Jones describes the coming of the Anglo-Saxons to Britain in the fifth century, and gives typical placenames and patterns of villages; he discusses such cultural aspects as the belief in magic and the attendant rites, the coming of Christianity, occupations, homes, and the building of towns. There are enough references to consulting one's local library or using an Ordnance Survey map to limit the book's usefulness to readers in countries other than England; there is no mention of the fact that the Anglo-Saxons comprised several Germanic tribes (no index entry for "Jute," for example) or that the British king, Vortigern, had invited them to help combat the Picts and Scots. The writing style is direct and clear, the material adequately organized, and the photographs interesting. The book is one of a series designed both to inform readers and to encourage them to investigate on their own, a laudable purpose but not applicable for readers in other countries. A bibliography and an index are appended.

Kavanaugh, Dorriet, ed. *Listen to Us!* ad. from the Children's Express Report. Workman, 1978. 77-94032. 255p. \$10.95.

Ad
5-8 An oversize book, the pages crowded by three columns of print, boxed comments, inserts, and varied type faces and type sizes, this comprises discussions, monologues, and an occasional poem by children between the ages of six and twelve. Each section was prepared in collaboration with a team of teenage editors, and the sections deal with such topics as school, friendship, sex, religion, television, and family—with a separate section on divorce; under the rubric of "Family" are such topics as sibling rivalry, adoption, retarded siblings, child abuse, drugs, parent-child conflict, marital

conflict, or parents who are deaf, alcoholic, or in prison. Tapes are based on discussions with "over 2000 young children" and their voices are seldom happy or optimistic. They are, however, candid, and—despite the editing—are an informative if disturbing panel on the concerns of today's children.

Kidd, Ronald. *That's What Friends Are For*. Nelson, 1978. 78-14255. 127p. \$6.95.

R 6-8 Gary, still feeling guilty because he had neglected Scott in the days before his death, writes in expiation; on his last hospital visit, Scott had looked so awful and it was so hard to pretend that he was going to recover, that Gary stayed away. He knew that Scott had leukemia. Part of his guilt is due to the fact that he is still alive and Scott is dead, part to his neglect. And so this report—and it is a convincing product of a thirteen-year-old—to remember their friendship, to keep Scott from being forgotten. Most of the story is cheerful and episodic, well constructed and adequately written (if too solidly printed) and perceptive in dealing with a young teenager's adjustment to death and his conviction that it was wrong to pretend—as they all did—that they knew nothing of death's imminence.

Kirk, Barbara. *Grandpa, Me and Our House in the Tree*; written and illus. with photographs by Barbara Kirk. Macmillan, 1978. 78-9564. 44p. \$7.95.

Ad 2-4 Photographs illustrate a story told by Nico, whose grandfather had been fun to play with before he became ill. Dad tells Nico, while Mom is bringing Grandpa back from the hospital, that things will be different, but it's hard to adjust to the weak and apathetic invalid who doesn't respond. Grandpa recovers enough to go outdoors and to help Nico build a tin-can telephone that can be used in the treehouse they had once built together: they still have a special relationship, but they can't do all the things they once enjoyed. The story ends rather abruptly, and although it is adequately told, the book has a passive quality. It has little narrative appeal, but it has an understanding approach to a child's viewpoint of old age, and to his apprehension about the changes it brings.

Lasky, Kathryn. *Tall Ships*; illus. with photographs by Christopher G. Knight. Scribner, 1978. 78-14580. 64p. \$9.95.

R 7- The author and her husband have sailed their own boat to England and back; living in a house overlooking Boston Harbor, they witnessed the "Tall Ships" assembling in July of 1976, and their text closes with some handsome photographs of the celebration. Most of the text has to do with the great days of sail, describing the cargo, the trading, the construction of vessels, the life of the crew, and nautical terminology, and including many anecdotes about clipper captains, navigation experts, women who sailed, ship designers, and such specialists as the ships' carpenters and sailmakers. Occasionally a facet of the subject has treatment that seems inadequate (discussing the opium trade without mentioning the fact that it had been outlawed by the Chinese government, for example) but the coverage is quite good, the facts are accurate, the material often dramatic, and the photographs of excellent quality. An index is appended.

Lavine, Sigmund A. *Wonders of Donkeys*; by Sigmund A. Lavine and Vincent Scuro; illus. with photographs, prints, and drawings. Dodd, 1979. 78-7737. 64p. \$5.95.

Ad 5-7 Photographs of varying quality illustrate a text that defines and classifies donkeys, discusses the different breeds and the feral herds of donkeys in desert areas of the United States, and describes some of the conservation measures that protect them. The authors also include information on the donkey as a beast of burden, past and

present, some of the legends, superstitions, and literary and artistic references to donkeys, and give advice on caring for pet donkeys. The material is adequately organized and written but is somewhat repetitive, particularly in describing some of the burdens or goods carried by donkeys. An index is appended.

Laycock, George. *Exploring the Great Swamp*; illus. with photographs. McKay, 1978. 78-54044. 58p. \$6.95.

R
5-7 An introductory chapter defines and describes the various kinds of swamps, and in succeeding chapters Laycock discusses individual swamps and their distinguishing features—the Okefenokee in Georgia, with its floating islands and festoons of Spanish moss; the Great Dismal, south of Washington, D.C., a refuge for many forms of wild life; the Alakai, a mountaintop swamp in Hawaii on which rain falls almost every day. The text includes anecdotes and legends, carefully distinguishing between these and the facts it provides about the flora and fauna, the topology, and the climate of such areas. Laycock includes information about discoverers, marauders, and preservers in a book that is informative, well-organized, and written in a practiced, competent style, smooth save for the abrupt ending.

Leen, Nina. *Monkeys*; written and illus. with photographs by Nina Leen. Holt, 1978. 78-4284. 80p. \$6.95.

R
4-6 Prefaced by the comments of a staff member of the American Museum of Natural History and by a chart (which also serves as an index, since it gives page numbers) that gives common and scientific names for species mentioned in the text, with habitats and notes on which species are endangered, this book is devoted to monkeys primarily, although there are brief sections on premonkeys (lemurs, lorises, and bush babies), apes, and great apes. There is about a line or paragraph of print per page, most of the space being devoted to photographs; the text is divided into such topics as the prehensile tail, grooming, family patterns, child care, etc. The arrangement within topics is random; the pictures are generally of good quality, although some have been taken from below, so that trees and sky fill the picture, making details of the animals hard to see. Younger readers can use the book as a reference source.

Lesikin, Joan. *Down the Road*; written and illus. by Joan Lesikin. Prentice-Hall, 1978. 78-7864. 32p. \$5.95.

Ad
3-5
yrs. Against a background of black on beige, line drawings of a snake and a turtle, in black, grey, and white, show the two friends as they search for a new home that will be satisfactory to both of them. Each time one finds a spot that appeals, the other rejects it; at one point they have a narrow escape when a pipe they are in is hoisted by a crane; they finally find a wall filled with chinks in which many other creatures reside, and that becomes their new home. The illustrations are effective, but the story is slight and overextended, adequately told but slow of pace.

Lindgren, Astrid (Ericson). *Of Course Polly Can Do Almost Everything*; illus. by Ilon Wikland. Follett, 1978. 78-3224. 29p. Trade ed. \$6.95; Library ed. \$6.99 net.

R
K-2 Polly, the youngest of three, takes great satisfaction in the number of skills she's acquired and the responsibility she can carry, so she's glad to do errands for Mother. She does make mistakes—like putting a toy and gift into the garbage can and arriving to deliver the gift only to find the remains of a fish. Still, Polly achieves what nobody else in the family can when she produces a Christmas tree at a time when the town dealer has sold out. Lindgren's writing is sprightly, her Polly an ingenuous character,

and the well-constructed plot has the double appeals of humor and of achievement of a goal.

Löfgren, Ulf, ad. *The Boy Who Ate More Than the Giant: and Other Swedish Folktales*; ad. and illus. by Ulf Löfgren; tr. from the Swedish by Sheila LaFarge. Collins/World, 1978. 78-8653. 32p. Trade ed. \$5.95; Library ed. \$5.91 net.

Ad
K-3 Fine details and a zestful humor that alleviates the grotesquerie of the pudgy giant and his ugly wife lend a bucolic note to three familiar stories from Sweden: "The Three Billy Goats Bruse," usually told here as "The Three Billy Goats Gruff," the brief tale of an inept craftsman called "The Master Tailor," and the long story of the pitting of wit against brawn, "The Boy Who Ate More Than the Giant." Nicely told, but easily available elsewhere, these are distinctive only for their illustrations.

McGowen, Tom. *Album of Reptiles*; illus. by Rod Ruth. Rand McNally, 1978. 78-9716. 61p. Trade ed \$5.95; Library ed. \$5.97 net.

R
4-6 Oversize pages carry double columns of type; small pencil drawings, precise and labelled, are both more useful and more attractive than the full page, full color paintings that are apparently intended to add drama, since they show action, or human beings, or both. The text is well-organized and written in a capable, informal style; the scope is adequate, although not comprehensive. An index is appended, as is a pronunciation guide in which the midwest origin is evident in such phonetic interpretation as "KRAH-kuh-DIL-ee-yuh" for "Crocodilia."

McPhail, David. *Captain Toad and the Motorbike*; written and illus. by David McPhail. Atheneum, 1978. 78-59155. 27p. \$9.95.

R
4-6 yrs. A retired Navy man (or toad) and renowned jumper, Captain Toad lives quietly in the little village of Basher's Hollow, where the one disruption to peace is the noise of motorcycles. His neighbors complain, but Captian Toad secretly admires the racers and even tries to warn them that the residents have built a trench to stop them. Somehow he's catapulted into the driver's seat and wins the race, so he's delighted; the other racers decide the course is too dangerous to use again, so the residents are delighted. This super-satisfying ending should appeal to children, as should the action in the story line. The writing is simple and direct, and the pencil-and-wash drawings are amusingly detailed, with soft, bright colors.

Mählqvist, Stefan, ad. *I'll Take Care of the Crocodiles*; illus. by Tord Nygren. Atheneum, 1978. 78-45642. 24p. \$6.95.

Ad
3-5 yrs. Anything goes in a dream sequence and, like so many picture books, this has a dream journey in which improbable things happen, and at the end of which the child wakes. This has more substance than most, since it begins with a bedtime stall: because he can't sleep, Eric cries until Papa comes to lie down beside him. In the dream, Eric floats down a canal in his bed; when a crocodile threatens, it is Eric who saves the day and Papa who is frightened. And it is the birds printed on Eric's pajamas that come to life and save them . . . and the dream ends. Full-color paintings deftly blend the realistic and the fantastic.

Michalski, Martin. *Magic Made Easy*; illus. by Irene Scharwacher. Nelson, 1978. 78-18273. 126p. \$6.95.

Most of this text is devoted to explanations of a series of conjuring tricks; the explanations are clear and the diagrams give adequate step-by-step descriptions. The

R
7-9 author gives advice on practice, presentation, and equipment, and cites "Ten Golden Rules of Conjuring," which include correct placement of the conjuring table, keeping the performance short, choosing accompanying commentary, staying calm, never repeating a trick, and other such general principles.

Modell, Frank. *Tooley! Tooley!* written and illus. by Frank Modell. Greenwillow, 1978. 76-49645. 28p. Trade ed. \$6.95; Library ed. \$6.67 net.

Ad
K-2 A *New Yorker* cartoonist, Modell draws in a style reminiscent of Whitney Darrow's, and uses pastel wash for color. His story is slight but amusing, nicely told for the lap audience; the fact that one of the boys takes dogs away from their doorsteps can either be considered reprehensible or accepted as part of the exaggerated humor. Two boys who wish they had money to see a movie see a notice that money is being offered for the retrieval of a lost dog. Milton, who constantly disparages his friend Marvin's ideas as silly, collects every brown and white dog he sees; Marvin uses his head and goes to a butcher's shop, thinking that if he were a dog he'd be lured by the smell. There is a dog there, and he jumps up eagerly when Marvin calls, "Tooley," and Marvin wins the reward, and he doesn't even point out to Milton that his ideas aren't always silly. In fact, he's so good a friend that he says only, "Come on, we'd better step on it if we're going to make the show," and they go off amicably to return Milton's dozen-plus brown and white dogs.

Pontiflet, Ted. *Poochie*; illus. by Mahiri Fufuka. Dial, 1978. 78-51321. 40p. Trade ed. \$7.50; Library ed. \$7.28 net.

NR
3-4 Soft, precisely detailed pencil drawings illustrate a story told by one of four black children. Poochie and his friends Wahoo and Jessie Jr. love to play cops and robbers, but only occasionally allow Ida Mae to join in their play. One day they cause a fire and lie about their whereabouts; they have been in the basement, where they aren't supposed to play, using matches and poking into the landlord's belongings. Wahoo and Jessie Jr. are sent to a two-week summer camp; Poochie, who tells the story, is hit with a strap. When his friends come home, there's a happy reunion. Even Ida Mae is glad. The story isn't too badly told, and it's believable enough, but the emphasis on violence in play (it's always cops and robbers; Jessie Jr. punches Ida Mae in the mouth and breaks her tooth, and the text just moves on to the next episode) and the prying and lying, as well as the physical punishment by parents are depressing. The boys' attitude is implicit in the last comments by Poochie, after the others are back from camp: "And on the way home we promised to make some better plans so's we wouldn't get caught no more."

Pringle, Laurence P. *Dinosaurs and People: Fossils, Facts, and Fantasies*; illus. with photographs and drawings. Harcourt, 1978. 78-52810. 64p. \$6.95.

R
6-9 A survey of the work of paleontologists, amateur and professional, and of the body of knowledge that has been built on what they found and how they found it. Although the text focuses on the struggles of such people to do their work and have it accepted, a considerable amount of information about dinosaurs is incorporated into the book, which is written in a vigorous and fairly informal style, with chronological arrangement and with a scientific attitude. A reading list and an index are included.

Provensen, Alice. *The Year at Maple Hill Farm*; written and illus. by Alice and Martin Provensen. Atheneum, 1978. 77-18518. 30p. \$5.95.

The Provensens go through the year with the animals—wild and domesticated—of the farm. Each of twelve double-page spreads has a running line of general comment

R across the tops of the pages ("August is the last summer month. The sky is blue. The
2-6 sun shines. Late summer is a drowsy time of year. The days are hot and lazy.") and
yrs. captions for the other pictures, of which there may be one or several. The text is
direct, mildly humorous, and informative; the illustrations are perky and amusing,
with soft, bright colors and the appeal of animals, animals, animals.

Reid, Barbara. *The Cobbler's Reward*; by Barbara Reid and Eva Reid; illus. by Charles
Mikolaycak. Macmillan, 78-4638. 26p. \$6.95.

R A Polish folktale is retold in good narrative style, and is illustrated with
K-3 Mikolaycak's work at its best: realistically detailed and restrainedly romantic pic-
tures in black and white, with marvelous variations of shading and texture. The story
incorporates many standard folktale elements: the young person whose kindness to
small creatures is repaid, the setting of tasks with death as a penalty for failure, the
rescue of an imprisoned maiden. Here the hero is a poor, handsome cobbler who
seeks to rescue a lovely girl from the witch who has imprisoned her; warned that
others have tried, failed, and met their death, Janek the cobbler perseveres, but it is
because of the bees and ants and ducks that he is able to perform the tasks and solve
the riddle. Witch disappears, boy gets girl, and they live "... happily ever after, as
the saying goes."

Reig, June. *Diary of the Boy King Tut-Ankh-Amen*. Scribner, 1978. 78-71467. 147p. illus.
\$7.95.

Ad Entries in an imagined diary begin when eight-year-old Tutankhaten is celebrating
4-6 his birthday, and they go on to record his marriage, his coronation after the death of
his older brother the Pharaoh, and his decision to change his father's ban against the
god Amen and to adopt for himself the name of Tutankhamen. Many of the details
and the pictures are based on objects found in the tomb. The book gives a great deal
of information about court life in ancient Egypt, although it lacks the simple, direct
quality of Schlein's *I, Tut* (reviewed in the March issue) and at times gives the kind of
background information that is not convincing as a diary entry. The drawings of
objects are adequate, despite an occasional temple with oddly-shaped columns; the
drawings of people are awkward.

Robison, Nancy L. *On the Balance Beam*; illus. by Rondi Anderson. Whitman, 1978. 78-
15228. 64p. Trade ed. \$4.95; Library ed. \$3.71 net.

Ad Andrea has a natural aptitude as a gymnast, but she has a great deal to learn—not
4-6 just gymnastics practice, but remembering to do her homework, remembering safety
rules, and learning to behave as a member of the team instead of as an ambitious
individual. In a fairly patterned story, Andrea and the girl who taunts her (Cynthia,
star of the team) develop cooperative attitudes and make a good showing in their first
competitive performance against another team. Adequately although superficially
written, this is not too heavily loaded with facts about gymnastic routines but it
hasn't much balance; there are some episodes with Andrea's mother, but nothing
about school save for homework, and no mention of friends outside the gymnastics
class. Still, the subject has enough current popularity to make the book appealing to
readers.

Rosenbloom, Joseph. *Twist These On Your Tongue*; illus. by Joyce Behr. Nelson, 1978.
78-16776. 91p. \$5.95.

A prefatory comment suggests that tongue-twisters are useful for those with
speech problems, for testing dentures, and for curing hiccups as well as for amuse-

Ad 4-6 ment, but it is undoubtedly the last that will appeal, especially to readers who are interested in word-play humor. Solid pages of tongue-twisters are arranged alphabetically.

Sabin, Louis. *100 Great Moments in Sports*; illus. with photographs. Putnam, 1979. 78-16034. 191p. \$5.96.

M 5-7 A page or two is devoted to each of the subjects, with photographs accompanying some of the brief descriptions of highlights in the careers of men and women athletes or, in a few cases, of teams. Arrangement is random, the sketches being in neither alphabetical or chronological order, nor grouped by type of sport. The sketches are fairly laudatory, written in journalese, and occasionally do not point to a great moment at all, but cite an athlete's record of accomplishments. Although the material is accessible through an index, the haphazard arrangement and the paucity of information about each individual or team militate against the book's appeal even to many sports fans.

Schnurnberger, Lynn Edelman. *Kings, Queens, Knights & Jesters: Making Medieval Costumes*; illus. by Alan Robert Showe; photographs by Barbara Brooks and Pamela Hort. Harper, 1978. 77-25682. 113p. \$7.95.

R 5-9 Explaining that all the costumes are derived from three simple shapes, (the T, the tunic, and the circle) the author shows basic patterns and gives step-by-step directions for making medieval costumes; also suggested are costume variations and accessories, hand props, and designs to paint or sew. Instructions are clear, and the costumes are fairly simple to make yet effective. One section of the book describes a series of medieval characters (king, bishop, knight, jester, merchant, minstrel, etc.) and the text is amply illustrated with photographs that show genuine medieval costumes or accessories or that show children making or wearing their own costumes.

Schwartz, Delmore. "I Am Cherry Alive," *the Little Girl Sang*; illus. by Barbara Cooney. Harper, 1979. 76-58708. 28p. Trade ed. \$7.95; Library ed. \$7.79 net.

R 4-7 yrs. * The poem "I Am Cherry Alive," *the Little Girl Sang*," was first published in a collection by Schwartz, *Summer Knowledge: New and Selected Poems (1938-1958)* and it celebrates the joy of being alive, of being oneself, of being a child. "I am red / I am gold / I am green / I am blue / I will always be me / I will always be new!" is the ending, and Barbara Cooney concludes with a series of seasonal tone poems to illustrate these lines. The delicacy of detail, the tracery of leaves against the sky, of the luminous sky itself, and the paintings of the child (singing for amused adults, marveling at a winter landscape, sitting quietly near a green, still pool in summer, her nudity reflected in the dim water) are a marvelous extension of the affirmation of the poetry.

Sefton, Catherine. *The Sleepers on the Hill*. Faber, 1978. 126p. \$5.95.

Ad 4-6 A story set in rural Ireland is told by Tom Connor, eleven; it is Tom who discovers Katie, the girl who is staying alone in her aunt's cottage while her aunt is in the hospital. Tom agrees to keep Katie's presence a secret and he puzzles with her over the strange old metal ring they've discovered. Could it be a magic thing from the prehistoric mound nearby? Would returning it end the trail of mishaps? This echo of rural superstition doesn't quite mesh with the community's problems of a housing plan in which they would all lose their homes and the more pervasive problem of losing the young people who are either bored by rural life or cannot find employment.

While such considerations make the setting more interesting, they do tend to obscure the story of the children, the artifact, and the source from which the metal ring came, the "Sleepers" Hill. The writing style is adequate, but neither style nor construction is impressive.

Selsam, Millicent Ellis. *A First Look at Animals With Backbones*; by Millicent E. Selsam and Joyce Hunt; illus. by Harriet Springer. Walker, 1978. 32p. Trade ed. \$6.95; Library ed. \$6.85 net.

R
2-3 One of a series intended to help primary grades children sharpen their ability to observe and compare, this serves as a good introduction to scientific classification as well as to the subject of vertebrates. The text has large print, good spacing, good placement of illustrations in relation to text, and good sequence of material, moving from the general to the specific. If it occasionally sounds simplistic ("You can feel your backbone . . . Any animal that has a backbone is called a vertebrate . . . Are you a vertebrate?") it may be due to the translation from classroom technique, where the question may well elicit an enthusiastic mass assent, to the printed page. On the whole, a fine introduction, however, nicely pared down for the young audience.

Sharmat, Marjorie Weinman. *Mr. Jameson & Mr. Phillips*; illus. by Bruce Degen. Harper, 1979. 77-25665. 48p. Trade ed. \$7.95; Library ed. \$7.89 net.

R
K-3 Mr. Jameson and Mr. Phillips are animals, friends who decide that they must get away from the rush and slush of the city, and who sail off and find an isolated and beautiful tropical island. Settled at opposite ends of the island, they seldom communicate, writing and painting in amicable—if separate—content. A visitor comes, then other visitors, and before long their retreat is populated and filled with rushing and pushing. They find their old boat and sail off, but they can find no place that isn't crowded—and they finally have a Grand Idea. Happily, they settle down to live permanently on their boat, the *Home Sea Home*. The pictures are brisk, busy line drawings with green-gold-blue wash, and the chief asset of the story is the style: lightly humorous, bland, with vigorous dialogue and some nice snatches of silly rhymes by Mr. Jameson.

Simons, Traute. *Paulino*; tr. by Ebbitt Cutler; illus. by Susi Bohdal. Tundra Books, 1978. 26p. \$9.95.

M
3-5
yrs. First published in German under the title *Paolino Geht auf Reissen*, this has smooth and idiomatic translation, but the translator could not bring vitality to a tepid text. Unlike the Mählqvist title reviewed above, this story of a child's dream has an air of concoction, as though it were adapted to the illustrations; this story, too, is based on a child's dream, but it doesn't keep in touch with the reality of the child's life as *I'll Take Care of the Crocodiles* does. Paulino goes to sleep and dreams of a journey in which he is hunting his lost cat; when it becomes dark, he requests and gets a star from the moon. He finds the cat in his garage when he goes home, blows the star on its way, and goes to bed. The paintings are richly colored, stylized, and busy with details, some of which (clothing) can only be explained by the *carte blanche* of the dream world.

Smith, Wendy. *Haddock McCraddock*; written and illus. by Wendy Smith. Doubleday, 1978. 78-7136. 31p. \$5.95.

First published in England, this story of a man who could play the spoons and yodel is illustrated with bright watercolor paintings that have the flyaway breeziness

M of Quentin Blake's work. The story line has less authority: turned out of Haddock
K-2 Hall by Uncle Lord Jim, who found him too noisy, Haddock tried many jobs but
couldn't make a living. He found a cave, invited two goats in so that he'd have plenty
of milk, took on a tramp as his butler, and tamed a fierce bear by playing spoons;
when winter came, Haddock and his butler went to town but were so smelly that
people ignored them, so they slept in the boiler room of the town hall and were
arrested. When the police saw that Haddock had six toes on one foot, they told him
they'd been looking for him, for Uncle Jim had married a Bulgarian countess and left
Haddock Hall to his nephew. Therein ensconced, Haddock founded the Haddock
Academy of Spoon Playing and "lived noisily ever after." The pictures have dash
and action, but the story has an air of concoction.

Storr, Catherine. *Kate and the Island*; illus. by Gareth Floyd. Faber, 1978. 87p. \$3.95.

R First published in England, the story of Kate's visit with her family to a Greek
4-5 island is illustrated with deft line drawings that make the setting more vivid. The
youngest of three, Kate is gently teased by her siblings because she has brought along
a spade so that she can dig for treasures. The museum objects her parents call
treasures leave Kate unimpressed: she's not interested in shards and broken statues,
no matter how old. But when she finds the dimpled, marble hand from a statue of a
baby, she thinks it is beautiful; much as she loves it, Kate knows that she should give
it to the museum that has the statue, and when she sees the pieces joined, she is
pleased that the baby is complete, proud of the sign that indicates she's the donor,
and happy that her treasure will stay on the island she's come to love. Nicely struc-
tured and smoothly told, the story has good pace and convincing, often humorous
dialogue, and a perceptive handling of sibling relationships.

Storr, Catherine. *The Story of the Terrible Scar*; illus. by Gerald Rose. Faber, 1978. 69p.
\$4.38.

Ad When Jim asked his father how he'd received the long scar on his forearm. Dad just
3-5 told him to ask his Uncle Monty. But it was very confusing, because Uncle Monty
told Jim several distinctly different but equally lurid stories, in each of which Dad
was a hero. But had Dad really been part of a circus act (scar from a tiger's claws) or
a deep sea diver (scar from the splintered wood of a wrecked Spanish galleon)? Or the
other things Uncle Monty said? Jim was puzzled over which story was true and—if
none was true—whether his Dad wasn't a hero after all? Jim learns the true story and
then discovers how brave his father is when he injures the other arm saving two
relatives from a fire. The emphasis on derring-do, invented or real, becomes a bit
heavy, but is saved from being burdensome by the light humor of the dialogue. There
is plenty of action, tall-tale variety.

Talbot, Charlene Joy. *An Orphan for Nebraska*. Atheneum, 1979. 78-12179. 208p. \$7.95.

Ad Eleven-year-old Kevin O'Rourke's widowed mother had died while at sea, so
4-6 Kevin arrived alone in New York, only to find that his mother's brother was in jail.
Alone, he earned enough selling newspapers to stay alive, then accepted a chance
given by a charitable institution to go west. In Cottonwood City, Nebraska, Kevin
and other orphans were taken in; Kevin was delighted to be assigned to the town's
newspaper editor, Euclid Smith, or "Yuke." While the book has some subsequent
story line (Yuke's fiancée decides to call off the marriage, and he and Kevin decide to
go farther west to visit Uncle Michael, now released from jail) it is primarily episodic.
It gives a good picture of life in a prairie town of the past, it has believable characters
although none drawn in depth, and it's competently written at an even pace.

Tatlow, Peter, ed. *The World of Gymnastics*. Atheneum, 1978. 78-5389. 128p. illus. \$13.95.

R Since each chapter is written by a different person, there is some variety in writing
7- styles, but most of the chapters are crisp and straightforward; the text describes the
origins of the sport, the associations and rules, the judging and the individual move-
ments on which men and women gymnasts are judged, and a survey of the contem-
porary scene, by country but not including all countries. The book gives good cover-
age, but its double-column pages are in very small print, and on some pages—those
that describe individual movements or give performance statistics—it is even
smaller. Diagrams are used to illustrate the movements; many action photographs,
some in color, are included as are a glossary and an index.

Van Steenwyk, Elizabeth. *Fly Like an Eagle and Other Stories*; illus. by Paul Frame. Walker,
1978. 78-3067. 72p. Trade ed. \$6.95; Library ed. \$6.85 net.

Ad A collection of sports stories about girls; all have been previously published in
5-6 magazines. The sports in which the girls achieve prominence are diving, figure skat-
ing, track, skiing, basketball, tennis, and rodeo riding. Like most sports stories for
young readers, these are permeated with concepts of good sportsmanship, courage,
dedication, team spirit, and other positive values. Some focus on the sport, as does
the title story, in which a girl nervously balks at her first dive from the ten-meter
platform, and others incorporate other aspects, such as Carol's worry about her
parents' divorce as she faces a tennis match in "Daddy's Girl." All the stories give a
bit of sports information, none is outstandingly good or bad; they are pedestrian in
writing style, adequately structured, and probably will be satisfying to insatiable
sports fans.

Van Woerkom, Dorothy O. *Donkey Ysabel*; illus. by Normand Chartier. Macmillan, 1978.
78-5140. 47p. \$6.95.

R The setting is a farm, presumably either in Mexico or the Southwest, and the family
1-2 of four to whom the donkey heroine belongs are not the focus of this easy-to-read
book: it is Donkey Ysabel who holds the spotlight, proud of her family and her role.
Then Papa comes home with another donkey, one that looks like a cart. It has oddly
round legs, and it makes loud noises, and it usurps Ysabel's place, taking the family
to church and to market. Then it becomes ill, and there's so much fussing that the
jealous Ysabel kicks one of its legs in. (Since the pert illustrations show the rival to be
an automobile, readers can enjoy Donkey Ysabel's mistake.) The newcomer proves
unreliable, and after a time, it's Ysabel who takes trips, while the second "donkey"
takes Papa out to the nearby fields. The pictures have a hint of rural stereotype, but
they match in briskness and humor the mildly antic liveliness of the text.

Watson, Clyde. *Catch Me & Kiss Me & Say It Again: Rhymes*; illus. by Wendy Watson.
Collins/World, 1978. 78-17644. 63p. Trade ed. \$7.95; Library ed. \$7.91 net.

R Bright watercolor pictures of round-eyed, chubby children have a cheerful zest
2-5 that matches the robust and lilting swing of the rhymes. Many of the rhymes suggest
yrs. games or activities, all of them convey a sense of fun, and many of them a sense of
the affection in family life. With the appeals of rhyme, rhythm, and (often) recapitu-
lation, these are the sorts of nursery rhymes that young children learn fairly easily
and enjoy repeating. Example: "Handy-dandy, maple candy / Which hand do you
chose? / Hand with something in, you win / But empty hand you lose / Handy-dandy,
maple candy / Which hand do you pick? / Dilly-dally, shilly shally / Choose one and
be quick."

Watson, Pauline. *Wiggles, the Little Wishing Pig*; illus. by Paul Galdone. Seabury, 1978. 78-5855. 30p. \$7.95.

Ad 4-6 yrs. Galdone's bright pictures have action and humor, illustrating a tale on a familiar theme: the animal that wants to look like other creatures. Here the wishes of piglet Wiggles come true: head of an alligator, wings of a pelican, tail of a kite, and legs of a crane. Wiggles' uncle shows the piglet how to make the wish come true; at first he enjoys frightening all the members of his family, but when night comes he's lonely and hungry, and Wiggles wishes he'd never heard of the words that make a wish come true—and as he wishes that, he says the words, and reverts to his own plump pink self. And so, home to mother, food, and comfort. Not unusual or highly original, the story should nevertheless attract the lap audience because of its action and of the appeal of a wish granted—and the pictures are quite engaging.

Wildsmith, Brian. *The True Cross*; written and illus. by Brian Wildsmith. Oxford, 1978. 29p. \$7.95.

M 3-4 Wildsmith's lavish patterns and brilliant colors are striking but his telescoping of Biblical events is less so, as his text skips from the banishment of Adam and Eve to the miraculous powers of the tree that grew from a sprig of the Tree of Life, was later detected by Sheba as she came to a bridge made from its timbers, and was used for Jesus' cross. Two hundred years later Constantine was converted (by a dream of the cross) to Christianity, as was his mother; she ferreted out the place the cross was buried, and she was able to distinguish it from the other two crosses buried with it because it brought a corpse to life. "It still retained the power from the Tree of Life," the book ends. A patchwork piece, with some sonorous writing and some sharp breaks in narration.

Wildsmith, Brian. *What the Moon Saw*; written and illus. by Brian Wildsmith. Oxford, 1978. 29p. \$7.95.

Ad 3-5 yrs. The brilliant hues and distinctive style of Wildsmith's paint and collage pictures are strong as ever in their appeal; here they are used to illustrate a book about contrasting terms. The Moon, complaining that she had never really seen the world below, is told all about it by the Sun: The city has *many* houses, the village has *few*; the elephant is *heavy*, a bird is *light*; the kitten is *weak*, the bear is *strong*, etc. Some of the concepts—bear and kitten, for example—are weakened by a lack of differentiation in the illustrations; the kitten is fully half the size of the bear and looks even more balefully from its green eyes. Some concepts are cited but not shown, as with the swift cheetah and slow tortoise. Useful as a concept book, although not always crystal-clear, and lovely to look at. Oh, yes, what the moon saw . . . something the sun never could, the dark.

Williams, Jay. *The Practical Princess and other Liberating Fairy Tales*; illus. by Rick Schreiter. Parents' Magazine, 1978. 78-6998. 99p. Trade ed. \$8.50; Library ed. \$7.61 net.

R 2-4 All of the six original stories in the fairy-tale tradition have been previously published as separate picture books; here they are illustrated by silhouette pictures that are inoffensive but that lack the robust quality and the humor that distinguished some of the original illustrations. It is the robust, sometimes sly, humor that is the notable quality of the six tales: "The Practical Princess," "Stupid Marco," "The Silver Whistle," "Forgetful Fred," "Petronella," and "Philbert the Fearful." Williams specializes in doughty heroines and in irreverent treatment of traditional fairytale

devices; in "Stupid Marco," for example, one character has been rewarded for her kindness by a fairy's gift, a golden coin falling from her lips with each spoken word, and the poor girl is so tired of wading about in gold coins that she's taken to writing instead of talking. Not new, of course, but a pleasant collection of stories.

Winthrop, Elizabeth. *Are You Sad, Mama?* illus. by Donna Diamond. Harper, 1978. 77-25661. 23p. Trade ed. \$5.95; Library ed. \$6.49 net.

Ad 3-5 yrs. A small girl, seeing her mother's sadness, tries to cheer her: she reads a book, draws a picture, brings cookies, and so on. Mother goes on feeling sad; she listens to the story, admires the picture, and refuses the cookies. Maybe, the child suggests, Mama will feel happier if she's left alone. "Oh, no, cries Mama, "If you go away, that will make me cry." So the girl hugs her mother, and that makes both of them happy. While the story is gentle and sensitive, it may disappoint readers who are curious about why Mama is sad, since there is neither a clue nor an explanation. The illustrations, black and white and blue, are technically proficient but quite repetitive and rather cold and static.

Yolen, Jane. H. *No Bath Tonight*; illus. by Nancy Winslow Parker. T. Y. Crowell, 1978. 77-26605. 29p. Trade ed. \$5.95; Library ed. \$5.79 net.

Ad K-2 Stiff but amusing crayon pictures illustrate a story about an accident-prone child whose daily injury (a cut, a bee-sting, a bumped nose) leads him to state firmly, "No bath tonight." Grandmother comes to visit and tells him she can read tea leaves, that she sees a journey for herself the next day; "You are going home," says Jeremy. Then Grandmother says she will teach him to read kids' leaves, which show the past rather than the future. This proves to be a bath, during which the water changes color as Jeremy's accumulated dirt sloughs off; Grandmother "sees" that he had a bee sting and slid into home plate, and divines the causes for each bandage. She then predicts clean clothes, an ice cream soda, a long bedtime story, and no bath that night. The grandmother-child relationship is pleasant, the round of daily minor calamities should amuse the lap audience, but listeners may wonder why Jeremy's parents accept his nightly dictum in so docile a fashion.

Young, Ed. *The Rooster's Horns: a Chinese Puppet Play to Make and Perform*; by Ed Young and Hilary Beckett; illus. by Ed Young. Collins/World, 1978. 78-9283. 27p. Trade ed. \$5.95; Library ed. \$5.91 net.

R 3-4 Young and Beckett combine a play and a project in a book that is handsomely illustrated with drawings in rich but subdued colors. The play, based on an amusing Chinese folktale, tells the story of how Rooster, who long ago had beautiful horns, is tricked into losing them to Dragon, abetted by the wily worm—and that's why worms are afraid of roosters, and why the rooster crows each dawn, calling for his lost horns. The story is followed by instructions for making the puppets and mounting a shadow puppet performance; instructions are clear and sequential, and the final pages have actual-size drawings from which to trace puppet parts.

Young, Jack E. "Kimbie" *Visits the Zoo*; written and illus. by Jack E. Young. Y's Four, 1978. 54p. Hardcover \$8.95; Paperback \$6.95.

An oversize book contains pictures of zoo animals, a minimal amount of information, and superimposed pictures of the author's daughter on the pages. It is quite clear (from placement, discrepancy in size, differences in color between the old

NR
3-5
yrs.

snapshots of Kimbie (now an adult) that Kimbie didn't visit the zoo, but that her father simply combined two sets of pictures. Not enough information is given to make the book useful; one sequence, for example, has the statement "A baby hippopotamus is born and nursed under water," accompanying two pictures, under two pictures of zebras it says "Do not feed the animals," under two pictures of bison there is nothing, and under two pictures of giraffes it states, "It's hard to surprise giraffes because of their very good eyesight."

READING FOR TEACHERS

To order any of the items listed below, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

Applebee, Arthur. *The Child's Concept of Story; Ages Two to Seventeen*. University of Chicago Press, 1978. 209p. \$10.00

Arksey, Laura. "Books, Children, and Moral Values: A Subliminal Approach." *Top of the News*, Summer, 1978.

Benton, Michael. "Poetry for Children: A Neglected Art." *Children's Literature in Education*, Autumn, 1978.

Bernard, Joy. "An Accountability Approach to Free Reading." *Media & Methods*, March, 1979.

Burke, Eileen. "Using Trade Books to Intrigue Children with Words." *The Reading Teacher*, November, 1978.

Criscuolo, Nicholas. "Effective Approaches for Motivating Children to Read." *The Reading Teacher*, February, 1979.

Forell, Elizabeth and Workman, Marilyn. "The 'Novel' Approach to Reading and Writing." *The Reading Teacher*, October, 1978.

Johnson, Mary Frances. "A Guide to Spanish-Language Books for Children" *Wilson Library Bulletin*, November, 1978.

Koenke, Karl. "Remedial Reading in the High School: A Report on ERIC Documents." *Media & Methods*, March, 1978.

Livingston, Myra Cohn. "Beginnings." *Language Arts*, March, 1978.

May, Jill. "The American Literary Fairy Tale and Its Classroom Uses." *Journal of Reading*, November, 1978.

Sealey, Leonard; Sealey, Nancy; and Millmore, Marcia. *Children's Writing; An Approach for the Primary Grades*. International Reading Association, 1979. 73p. Paper. \$4.00; \$3.00 to members. IRA Book No. 935. Order from IRA, 800 Barksdale Road, P.O. Box 8139, Newark, DE 19711.

AWARDS

The Mildred L. Batchelder Award, simultaneously announced for 1977 and 1978:

1977, to Franklin Watts for *Konrad* by Christine Nöstlinger, translated from the German by Anthea Bell.

1978, to Harcourt Brace Jovanovich for *Rabbit Island* by Jorg Steiner, translated from the German by Ann Conrad Lammers.

